

Understanding British Portraits

www.portraits.specialistnetwork.org.uk

Nineteenth century Photographic Portraiture seminar
Tuesday 7 September 2010 | 10.00-15.50
National Portrait Gallery

Biographies of speakers and chairmen

Anita M Bools ACR BA Dip Cons is a founding committee member of the Photographic Materials Conservation Group and is currently chair of the Institute of Conservation Photographic Materials Group (icon.org.uk). She was formerly a conservator with the North West Museums Service carrying out numerous paper and photographic materials surveys for museums across the north-west as well as undertaking practical work in the studio. Anita has worked for The National Trust since 1995 and is the Adviser on Photographic Materials, contributing to its 2006 publication, the *Manual of Housekeeping*. In a freelance capacity, Anita also carries out surveys for other institutions as well as teaching and advising staff on photographic materials conservation.

Jo Booth is a Learning Programmes Co-ordinator at the National Media Museum and a lecturer in Contextual and Historical Studies in Photography at Bradford College. Jo has been involved with photography education for over 20 years, producing resources and planning activity programmes. Specialising in producing resources to support the delivery of photography at Higher Education level, Jo's work has included a number of web and printed resources featuring material drawn from the National Media Museum's collections.

Dr. Duncan Forbes is Senior Curator of Photography at the National Galleries of Scotland and an Honorary Research Fellow at the University of St. Andrews. He has worked as a curator since 2000, having previously taught art history at the University of Aberdeen. A nineteenth-century specialist, he also writes regularly on contemporary photography. Recent collaborative book projects include *Michael Reisch: New Landscapes*, (Hatje Cantz, 2010) and *The Somnambulists: Photographic Portraits from Before Photography*, (Dewi Lewis, 2008) with Joanna Kane. He is currently researching the worker-photography movement for an exhibition at the Reina Sofia Museum, Madrid and preparing an exhibition about the relationship between Romanticism and photography in Scotland.

Colin Ford CBE was Keeper of Film and Photography at the National Portrait Gallery (1972-82), before becoming founding Head of the National Museum of Photography, Film & Television, Bradford (now the National Media Museum). After ten years there, he became Director of the National Museums & Galleries of Wales. In 2003, he was curator of *Julia Margaret Cameron, 19th Century Photographer of Genius* at the NPG, the National Museum of Photography, Film & Television and the Getty Museum (Los Angeles). He has written a dozen or so books on historic photographers, including D. O. Hill and Robert Adamson, Julia Margaret Cameron and Lewis Carroll.

Catherine Haill is the curator of popular entertainment and 19th century theatre at the Theatre and Performance department of the Victoria & Albert Museum. Her specialist areas include pantomime, puppetry, circus, toy theatre, musical theatre, theatrical advertising, souvenirs and ephemera. Her exhibitions at the Theatre Museum include *Circus Circus!*, *Slap, Wind in the Willows*, *Drawn To Fame*, and *Pantomime Portraits*. She has published and lectured on various aspects of the theatre collections and has recently contributed contextual essays to the East London Theatre Archive website (elta-project.org) and to the Bodleian Library's John Johnson Collection of Printed Ephemera website (bodley.ox.ac.uk/johnson/). She has recently presented conference papers on

Victorian spectacular pantomime design, new directions in Puppetry, and a lecture on theatre costume in the time of Delaroché.

Roger Hargreaves is a lecturer, writer and curator of photography. He has over ten years experience working as Photography Programme Manager at the National Portrait Gallery during which time he acted as curator for several exhibitions including *The Beautiful and the Damned* (2001), the catalogue for which won both the prestigious Kraszna- Kraus Award the Maine Golden Light Award for Photography publishing. Since leaving the National Portrait Gallery he has acted as a freelance curator for exhibitions in London, Edinburgh and Washington, published and contributed to numerous books and written articles for both specialist photography magazines as well as for the mainstream press. He currently runs the history/critical theory programme on the Photography BA course at Camberwell College of Arts and is external examiner to Goldsmiths Image and Communications MA. In 2007/8 he chaired an international panel for the inaugural *ING Real Photography Award* in Rotterdam.

Anthea Jarvis retired in 2006 from the Gallery of Costume, Manchester, where she had been Principal Curator of Costume since 1985. From 2007 to 2009 she held a *Museums Association* Monument Trust Fellowship, which involved delivering training sessions for museum staff working with costume and textile collections in the North West, and also training staff to document a collection of 25,000 photographic images dating from the 1850s to the 1960s belonging to the Gallery of Costume, a project funded by the Getty Trust. Currently she delivers master classes on costume curatorship for the *Museums Association*.

Audrey Linkman is a photohistorian specialising in Victorian family photographs. This interest developed from her work in the 1970s and 1980s when, with the collaboration of many other people, she grew from scratch an archive of photographs copied from the family collections of people in the Greater Manchester region. The Archive was accompanied by detailed documentation about the family and the individual images. This archive now forms part of the Documentary Photography Archive housed at the Greater Manchester County Record Office (gmcro.co.uk/Photography/). Publications include *The Victorians: Photographic Portraits* (1993), and her forthcoming book, *Photography and Death* (April/May 2011), explores the impact of loss and bereavement in family photographs from 1839 to the present.

Vandana Patel has worked for 15 years within the arts and heritage sectors, mainly freelancing and specialising in implementing audience development programmes. She is currently Exhibitions and Project Coordinator at the Royal Geographical Society (with IBG) and recently delivered a three-year, HLF-funded exhibition and education programme exploring the Society's collection in partnership with community partners entitled *Crossing Continents: Connecting Communities*. She has previously worked at the Public Art Unit and The City Gallery in Leicester and Salidaa - South Asian Literature and Arts Digital Archive, London.

Karyn Stuckey is currently working at London School of Economics on *Man & Cameraman*, a project to catalogue, preserve, promote and make available the photographic collection of George Bernard Shaw c.1860s-1960s. Each image is being described and many are also being digitised to allow online access to over 16,000 records. Prior to LSE, Karyn was Archivist at University of the Arts, London where she undertook extensive cataloguing and preservation work on the Stanley Kubrick Archive, including photographic items. She was also responsible for cataloguing, preserving and making available the Tom Eckersley [graphic designer and educator] Collection and the Jocelyn Herbert [theatre/film designer] Archive. Before working at UAL Karyn was Assistant Archivist at The Co-operative Archive where she cared for thousands of press/advertising photographs; Trainee Archivist at Kew Gardens; and temporary archive cataloguer at the Royal Northern College of Music and the Britten-Pears Foundation, where she catalogued and digitised production photographs.

See sheet in delegate folder for information on *Man & Cameraman*.